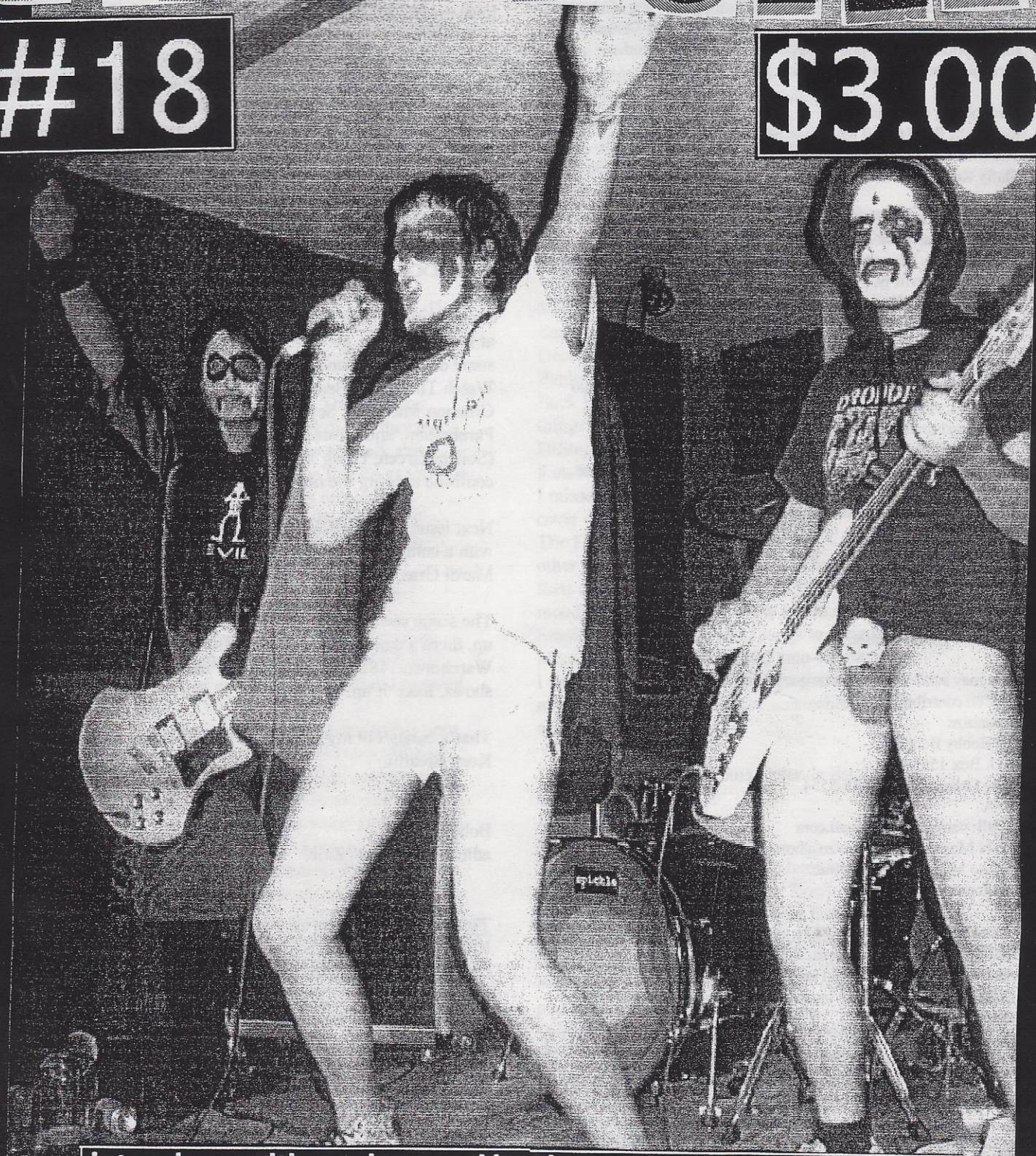


PARANOIZE

#18

\$3.00



interviews with eyehategod/outlaw order, -16-, collapsar, goatsblood, supreme dispassion and the scripts plus rants, reviews, and a goatsblood/suppression split live cdr.

page three+two

Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grindcore, doom, stoner rock, and pretty much anything loud and noisy. Individual issues are \$3.00 (\$5 ppd.) and 3-issue subscriptions are \$10 ppd through the mail or through the Paranoize website (www.geocities.com/paranoize).

Paranoize is also sold at:
Rocks Off RPM (4739 Magazine St. New Orleans)
The Mushroom (1037 Broadway St. New Orleans)
Shifty Records (www.shiftyrecords.com)

Music and non-music related rants, stories, articles, scene reports, and artwork are always welcome for printing consideration. Blatantly racist, sexist and homophobic contributions will be printed, but expect a harsh rebuttal in the pages to follow. Remember that any rants, stories, or articles printed only reflect the opinion of the author and not necessarily the entire staff of Paranoize.

Bands and recording labels may send cassettes (home or studio recorded), vinyl, or compact discs (yes, we accept cdr's) for a guaranteed review. Keep in mind that the music reviews are only the opinion of the reviewer, and we are not here to kiss your ass. If the person reviewing your music doesn't like what you're doing, just suck it up and get on with your life. If you whine to us, we'll just make fun of you.

Ad rates are as follows:

Full Page-\$50

Half Page-\$35

1/4 Page-\$20

email for payment info.

You may send all comments, questions, letters, music, and written contributions to:

Paranoize

c/o Bobby Bergeron

P.O. Box 15554

New Orleans, LA 70175-5554

USA

email: paranoize@hotmail.com

MSN Messenger: paranoize@hotmail.com

Yahoo Messenger: paranoize

AIM: paranoize504

Contributors to Paranoize #18:

Bobby: interviews, reviews, sloppy layout.

Alex Hudson: Goatsblood interview, reviews

Mike Williams: Scripts interview, reviews

Lucas Brocato: rant

Izak McDuffie: rant

Gary Loverde: Mangina photo (cover), Outlaw Order photos, Scripts photos.

Katie's friend Kim: Goatsblood photo

Jessica Simmons: Supreme Dispassion photo

Carl Elvers: 16 photo

Liz: reviews

1/10/2004

Yeah, yeah, yeah, it's been over a year blah blah blah. I have my excuses and I know you don't want to hear it.

This issue includes a split live CDr featuring live sets from Goatsblood (from Vancouver, Canada) and Suppression (from Virginia) and interviews with: Eyehategod/Outlaw Order (Mike Williams talks about Eyehategod's future and their alter-ego, Outlaw Order), -16-(California sludge/doom) Goatsblood (Vancouver sludge/grind), Collapsar (ex-members of Icepick Revival), Supreme Dispassion (Blasphemous jazz/rock trio from Mobile, Alabama) and The Scripts (southern punk ROCK). plus the usual rants and reviews.

If any grind, sludge, doom, etc. bands would like a show at Dixie Tavern, get in touch with me. In 2003 I booked some damn good bands (Face Down in Shit, Unpersons, Watch Them Die, Beaten Back To Pure, Goatsmilk, Crimson Massacre, Seventh Gate, Supreme Dispassion, Parabellum, and hosted the final night of Earbleed Fest (Soilent Green, Hawg Jaw, and Cancer Patient. I will continue to bring the noise in the future.

Next issue (#19) will cover all local bands and will come with a compilation CDr. I'm hoping to get it out by Mardi Gras, 2004.

The scene seems to be picking up. New bands are coming up, there's a new all ages venue (Banks St. Warehouse...4820 Banks St.) and I'm seeing new faces at shows. Keep it up!

That's enough of my rambling for now. Enjoy the 'zine. Keep Breathin'

Bobby Bergeron
editor, Paranoize 'Zine.

Thanks/hello to: Liz (for your patience), Rocks Off RPM, Shifty Records, Suppression, Goatsblood, Outlaw Order/Eyehategod, Phil and 16, The Scripts, Collapsar, Todd and Supreme Dispassion, Alex Hudson, Mike Williams, Carl Elvers, Gary Loverde, Dixie Tavern. Gary Mader, Mike Dares, Severin Lagarde, Cancer Patient, Scrotesque, The Faeries, Apartment 213, Minus Infinity, Soilent Green, Catholicon, SkinKrawl, rat in a bucket, Apartment 213, Mangina, Spickle, Beaten Back To Pure, Watch Them Die, Seventh Gate and anybody else who is worthy of being mentioned in these hallowed pages.

new orleans scene report

Black Sun have changed their name to Land Whale. www.geocities.com/landwhaleblacksun

Collapsar have released a 3 song demo, and will be recording a 6-song album soon.

Daisy have broken up.

Dead Diary I Seem To Be Dead have split up. Bryan is starting a band in with my Paul (the Critics/Cheap Living) and Keith (rat in a bucket) and Amy Martinez called Raped By The Light Of Christ. Eric and Chuck are in Promis. deadiaryiseemtobedead.cjb.net

Encompass and Stalemate's new album "pan: traum/ trulos" (recorded by Chris George at The Living Room) is done being mastered (by Steve Austin of Today is the Day). They are currently searching for a label to release it so it wont be out until early next year. The first 3 tracks are available for download on their website: www.bushmado.com/encompassandstalemate

Face First have have we've lost their p.a., their band room, and are banned from the Dixie Tavern pending an investigation. They have a new 7" available on Rat Town Records titled "Ignorant Assholes". They got a new tour van so tour is around the corner, and any bands that wanna do a split 7" or need songs for a comp, email Bobby. www.facefirst.web1000.com

The Faeries are recording their debut LP, "Riot In The Hive Mind" in Virginia for Yr Screaming Youth Records. Their next project will be a 7" on Raw Sugar Records. www.geocities.com/faeriesholdthethe

Flesh Parade may be getting back together to release some material.

Hawg Jaw has a full length cd coming out called "Send Out The Dogs" on Throne Records in Spain. It was recorded around the time that Holly was in the band. 10 songs as well as a video for "Strike Like A Snake" filmed by "Chicago" Dave Parris....also "Don't Trust Nobody" will be complete soon ...this is another full length featuring the current line up....no label for that one yet.

Low Drag have a new rhythm section and are recording a new cd. www.lowdragmusic.com

Mangina will have a new 7" really soon, recorded by Chris George at his Living Room Studio. They were broken up, but got back together to celebrate the nuptials of Gary & Tomasa HawgJaw. They're currently putting a small tour together for January, so look for more Mangina Violence to reign upon the N.O. very soon. www.geocities.com/manginanola

Outlaw Order "Legalize Crime" 7" is out on Southern Lord Records (press of 1500). They also have a new bass player, Justin Grisoli of The Faeries and Land Whale. They're in the process of writing for a full length; will be playing the SXSW conference as part of the Southern Lord showcase in March '04. www.southernihilismfront.com
www.southernlord.com

The Scripts now a 3 piece. This summer they embarked on an informal 5 day assault w/ Die Rotzz thru Alabama, Georgia and Tennessee. Since then they've been going light on live shows and working out some new songs and working on some recording at TchoupTop Studios. Get ready for their first 7"-out soon.

Scrotesque will be releasing Once Upon The Crotch in early 2004. Thirty minutes of grinding death metal. Zero lyrics. 1 head of Glen Benton on a cross. They've also recently added a 2nd guitarist. www.geocities.com/scrotesque

SkinKrawl will be recording a 3 song demo in February to shop around to labels, with a full length album to follow. They will be playing lots of weekend dates and touring in March with Straight Line Stitch. They recently did a few dates with Watch Them Die and were mentioned on Mtv. www.skinkrawl.com

Suplecs is writing new material for the next record which will hopefully be out early next year. Their video for the song "Rock Bottom" is getting airplay on the Mtv2 rock shows and the Headbanger's Ball. Also, their new instrumental song "Cities of the Dead" is going to be on a High Times compilation with a bunch of other bands. www.suplecs.com

EYEHATEGOD

OUTLAW ORDER

What the hell is going on with Eyehategod?

Well, taking one of our patented "siestas", you cannot stop Eyehategod. I mean everybody knows Jim has been out with Down, C.O.C., Superjernt, Pablo Cruise, etc. Just as the gossip spreaders start their attacks, we got this St. Vitus reunion thing in Chicago, and we'll do a bunch of shows back and forth on the route. We're also headlining a show in Chicago.. It seems EHG will be doing more shows since Jim is only in Superjoint Ritual (I think) now. We're also taking Outlaw Order out as well. Well taking out, you know, means we're bringing Mark. This band (Eyehategod) literally is like a bacterial infection/ the longer we know each other, the less chance their is to escape the spread of the virus. Of course you know some local writer just said we're resting on our laurels! Whatever the fuck that means. Just the fact we've been around since the 80's, only comparable to Soilent Green and Windstein's Crowbar/Requiem incarnations, means we've brought attention to this city. Time flies like a motherfucker. You know the Pallbearers have been around for what, 7-8 years? Hawg Jaw as well! Some of people that bitch and complain about some shit in this city haven't kept a band together for a year, much less longer. We feed off the enemies of the band. Turn the channel if you don't like what you're watching.

Why did y'all form Outlaw Order?

As said before, to keep busy in Jim's absence, and to do something different. I mean it would be no trouble to replace him. Not to insult my boy, cause Jim's sound is unique and raw and is Eyehategod, but it's just a fact that we could do shows without him if it's worth it. We did 2 1/2 weeks in the United Kingdom without him for the memorial for the Iron Monkey singer's death. We had Marvin from The Varukers filling in, and although it was strange, it worked out fine musically. We had some problems with the promoter being a dickhead, but that's another story. But anyways, we always were so tight as friends, we said we wouldn't continue if any of the main three members quit, so that's why I say if it's worth it.

How would you describe the differences between Outlaw Order and Eyehategod?

Well, originally I set out to do something completely different. Way faster, more Discharge/E.N.T./Dwarves/Germs/Poison Idea oriented. Then, as our search came back full circle to the friends I saw in EHG, I guess the focus went a bit sideways. I'm totally fucking into Outlaw Order. It is kinda really close to the southern New Orleans sound. Mind you Outlaw has way more aggressive fast parts and mid-paced crunch that's lacking in Eyehategod, and I don't think Outlaw is exactly Eyehategod, but some people are picking up on



that vibe. Some true music fans are noticing how different it is. Like I keep saying, it's a certain sound that we've created as a unit. So still, I'm looking for characters to start a vicious 80's style band influenced by the bands mentioned above. But for sure, as time rots away, the new Outlaw Order stuff will blow you all to hell.

Speaking of rumors.. I heard that Eyehategod are homophobes(Quickdummies #15), and that y'all steal money from other bands (Louisiana scene report in MRR). Care to clear that up? (The best rumor I heard was that you died of an overdose, then I saw you at the Cavity show that same night.) What other EHG rumors are going around?

Oh here we go! Naw, its fuckin' exactly that, rumors. All I can do is speak for myself. I refuse to speak for the others. This is an organization (however unorganized it may seem!) of 6 different band members, plus the Negative Action Group, numbering in the 1000's, who follow the band Manson style; contradictions, propaganda and all, so I cannot and will not speak for anyone but myself: Mike Williams. I am not a homophobe no more than I am a misogynist or racist; misanthropist is more like it. Although we have nothing to prove, we are constantly being tested. Most of you reading this, since you are humans probably pre-judge. The persons who wrote in MRR and Quickdummies are pre-judging. They are pre-judging us. These people don't know me. I can tell you no one in this club bothers to



waste time thinking about these things. Why would someone care what another person fucks in their own home, or in the street for that matter? I could care less if you fuck men, women or whatever else turns your carbines, whatever charges your engine, y'know what I'm sayin? I just flat out do not care. WE are humored by tasteless jokes, though to laugh at society's ills. I personally didn't see that issue of Quickdummies; it's not that really that easy to find or I'm not cool enough to be lucky to get one. I would love to see exactly what they said and in what context they got their info. You see, Mr. Bergeron, many people, however enamored EHGOO%, there seems to be another section of folks that hate our guts, for whatever reasons. That's fine, that's great, that's what makes the world go around, right? Opinions. You know, you should ask every member of the band this same question if you want an honest interview. This is only me.

As far as ripping off bands for money, do you mean, like, going through their wallets while they are onstage playing (that's a joke) or bands opening with the notion that we are rock stars and we didn't give them enough money for playing with us? Because the latter is usually my experience. Look, we've been jerked around by promoters, clubs, and bands alike, so it's not like we haven't paid our dues. What should we do, take the money out of our own pockets if a booking agent is a prick? Not saying younger bands go through all that, but what do people want from us? Once again, I'd like specific info on who is bitching, what bands, and at what shows. WE take what we want. If you don't want to open for us, don't. We only ask bands that we like to hear anyway. In all my years playing in bands, I've never expected to some big bag of bills for opening. So fuck you all. New Orleans has always been the main city where everybody has some problem with a local band if they achieve any level of success, mainly jealousy. Stay in your garage if you don't want to make anything of yourselves. If you are serious about playing music, join the real world and don't expect to play 3 shows and then

get a huge a huge following and huger guarantee, especially opening for someone. I do know who wrote that MRR scene report, and I wonder what's up his ass to diss us. I just think it's sad for them. WE don't give a fuck. Keep taking shit behind our backs.

The shit about me dying, well, that's fuckin' funny. That one pops up often. Once again, what do I care? People obviously have boring as shit lives to sit around and make up stories like they do about us. I've heard it all. I could do this all day and list the funniest/stupidest ones, but then that gives them credibility in some idiot's eyes. Then myths become real! Chalk it up to urban legend.

Is Eyehategod looking for another label?

Sure, but we aren't in any hurry as we'd like to find someone that's into the band. Fans instead of business owners looking for a buck. If anyone wants to write, eyehategod@excite.com.

Any plans to record again anytime soon?

That's another thing we're not in a major hurry to do. When it happens, it happens. Outlaw Order on the other hand, just did a demo for labels and magazines. But, when we sign a deal (we've got a few choices at the moment) we'll re-record that stuff plus new tracks.

Outlaw Order recently recorded a demo. How can people get a copy?

Like I was saying above, it's not really for the public, it was for labels, but now that word is out, a lot of folks are asking how to get them copies, so we may possibly put that out as is. Rough mix and all. I've also got 7" offers for that session, so that's 4 split singles (so far Bulemics and Dukes of Nothing are two great bands we'd possibly be working with) or we could do two splits and an Outlaw Order 2 song 7". Whatever the case, It'll probably see the light of day in the near future in some form or another.

What's in the future for Outlaw Order? Any label interest?

Yes, we've gotten a good response and we haven't even started the propaganda machine; well, not full force anyway. I guess the demo is getting traded around, since folks are tellin' me they heard it. There might be some line-up changes due to a few very small indiscretions and musical differences, but that's not important now. The important thing is to get the name around and do what the fuck we want.

Eyehategod had several local shows set up and plans to tour and play in Chicago with St. Vitus, but scrapped it. What happened?

Well, some temporary inter-band personal setbacks. Actually so personal we'd rather answer this when the smoke clears on the whole thing. Outlaw Order is definitely still doing the Earbleed Fest, but after that it may be time to clean house. This is just a minor set back, so everything is fine. Some tours will be set up after Brian returns from the Soilent Green tour. .

What do you think of the current New Orleans scene?

Any local bands you're into?

New Orleans has come a long way. There are a lot of clubs and a lot of different style bands now. I'm into The Pallbearers, The Scripts, Die Rottz, Daisy, Face First, Cancer Patient, and of course Hawg Jaw, Soilent Green, etc. plus more I can't think of right now. That's a good sign for the city, too many groups to even remember! There are probably more now than ever, with new ones popping up every day. Record stores too. It's too bad Metropolis closed, but Rocks Off is hanging in there.

What are some local bands that you miss?

The Red Rockers were great live and of course Shell Shock (I miss them because I miss Hatchboy (R.I.P.)) but The Sluts were my favorite band from the 80's. Others are the original Graveyard Rodeo, Flesh Parade, Nut, etc. Goddamn, I've seen a million come and go.

What do you do when you're not doing the Eyehategod/Outlaw Order thing?

Thank goodness probation is over... Fry my brain with television, read a lot, argue, stare at the floor, shoot guns in River Ridge, itch, scratch, sniff bus fumes, write...speaking of writing, my first book is in the process of being put together. No date as of yet, but I'm finally glad to see this happen.

Judas Priest or Iron Maiden?

That's a hard one. I gave up on Maiden after "Powerslave" and Priest after "Screaming for Vengeance"...hmm, I gotta get back to you on that one.



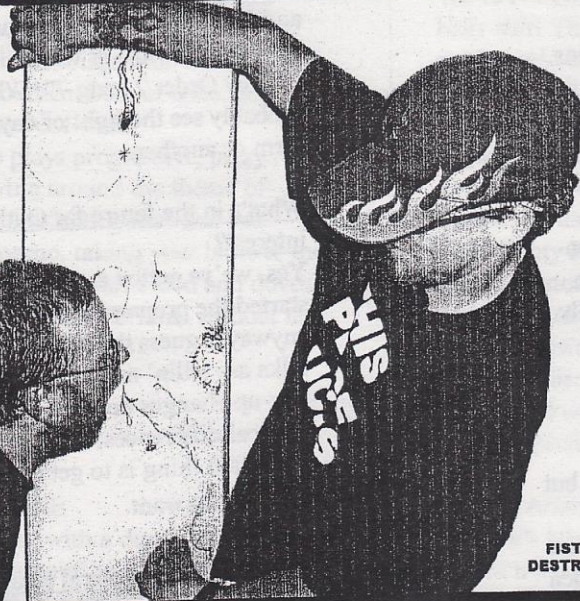
Any final comments, suggestions, recipes, remedies, etc.?

Get in touch at southernihilismfront@hotmail.com and www.eyehategod.com A new website is up and coming, www.southernihilismfront.com, and will feature Outlaw Order and EHG merchandise, new releases etc.. its under construction so be patient, meanwhile send money, food stamps, sisters panties, cigarettes to: P.O. Box 30685, New Orleans, LA 70190 USA thanks

SHIFTY SHIFTY
PO BOX 13056
AKRON, OH 44334
shiftyrecords.com

Checkout our online catalog for all kinds of metal, sludge, doom, stoner, grind & hardcore CDs and vinyl.

New releases coming soon from: **FISTULA**, **NOOSEBOMB** (xGRIEF), **dot(.)**, **FLESHPRESS**, **SLOTH**, **WEED EATER**, **TUSKS OF BLOOD**, **KING TRAVOLTA**, **KILL FRANKLYN**, **HEADACHE**, **RAMMESSES**, **GARFIGHT**, **MIDNIGHT** & more...



"The Music on FISTULA's latest 'Idiopathic' is just completely pummeling from beginning to end." -Stonerrock.com

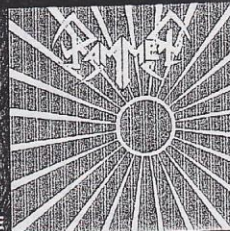
FISTULA "Idiopathic" CD, dot(.) / FISTULA 10", RUE CD, RAMMER CD, DESTROYSALE CD, TERMINAL LOVERS "Drama Pit..." CD each \$10 ppd.

dot(.) FISTULA



the shifty dot(.) fistula split ten inch

RUE





The first time I saw 16, sometime in 1998 I believe, you were a 5-piece band. When I saw you recently (March, 2003) there were only 3 of you. What happened?

One moved away, another got mono, another OD'd. You end up getting replacements; kind of like the Lakers getting rid of Vlade or looking for someone to fill Worthy's shoes.

Why did most of your set consist of songs from Drop Out?

That's a good question. Honestly, I don't know. The set changed throughout the tour.

How did your recent tour go? What did you think of New Orleans? Any plans to come back?

The tour went well. There were really good shows in Arkansas, Chicago, Rhode Island to name a few. Kevin Dubrow went with us so he made it a blast. He may be a second hand David Lee Roth, but that guy knows how to party (party all night!). New Orleans rules. Especially when everyone's fucked up on Bourbon Street at 3am and ready to puke. We are coming back in late July for the Earbleed Fest at the Dixie Tavern with Outlaw Order.

Any crazy road stories?

Hey, man. What happens on the road, stays on the road.

Your Zoloft Smile album was recently released in Japan....are there any plans for a U.S. release?

Yes, it should be available by the time we hit the road in early July. It is coming out on At A Loss Recordings.

How would you describe your sound to anyone who's never heard you?

It's like Sabbath, Slayer, Melvins, Black Flag, Jesus Lizard rolled up in a burrito and Bob Seger's eating the fucking thing.

What's in the future for 16?

Extensive touring. We plan on hitting Japan and Europe before the end of this year.



What have you been listening to lately?

I can give you the exact albums I listened to today. Napalm Death - Mass Appeal Madness, Wu Tang Clan - Wu Forever, Grief - And Man Will Become the Hunted, Isley Brothers - Best of Part 1, Unsane - Scattered, Smothered and Covered, Septic Death - Discography.

Why is the band named 16?

Let's just say it's a lost time or a period of innocence for some people.

Any final comments, suggestions, recipes, remedies, etc.?

Check out our website: www.16zoloftsmile.com for tour dates and other random bullshit or if you actually want a warm bag of shit sent to you, e-mail me at philvera16@hotmail.com. Thanks Bobby.

collapsar

Collapsar formed from the remnants of Icepick Revival.. What happened with that band? (Brett)It all boiled down to creative differences. We were just at a point with Icepick Revival where Steve and I wanted to move on creatively, and Ryan didn't. We weren't really getting along personally as well. I always told these guys that the minute it stopped being fun, that it would be the end of it. Ryan is a great musician and still a good friend. His new band, Pigknuckle, really rips!

(Stephen)Well, me and Ryan (bass player) kinda started going separate ways as to what we wanted Icepick to progress into. So, after a few months of debating about it and having problems with getting new material out, I just decided it would be best to split and start my own thing. I hooked up with Dave (the other guitarist) and we started jamming, learning a few songs and what not. We then started trying out drummers, but no one could really hang, so we asked Brett and he was down.

Why did you go the instrumental route with this band?

(Brett) I always thought that the power behind Icepick was the music, because we put so much effort and heart into each song. The singing part just started to get in the way. I just wasn't feeling the growling vocals anymore. I think it took away from the music itself.

(Stephen)There are tons of awesome metal bands out there that have shitty vocalist. About 90% of the time I find myself saying "the band rocks, but the vocals". Very few bands get it right in my opinion. I don't think any of us have the talent or the writing ability to write really profound lyrics, and set them over the music. I'd rather just let the music convey the emotion, instead of screaming it in someones face ya know?

How would you describe your sound?

(Brett)We realize that it's a lot to take in at once and it's always hard to describe your own music without sounding cheesy. It's definitely heavy and very technical, but has pretty moments as well. I think everything flows really well with this band as far as our sound.

(Stephen)Techno-hippy-country-hop. I dunno, I guess math metal, but with less boundaries than most metal bands. I believe the fewer the boundaries you set for yourself by defining your music, the more creative possibilities. So I usually try not to define our sound, I just say come check us out. I think we span over a lot of different musical styles, so its kinda hard to pigeon hole.

You recently recorded a demo; care to give it a plug?

(Brett)Well, it was recorded by us in our jam room. We purchased some recording equipment and just gave it our best shot. I think it came out pretty good. It's a three song demo, with about 30 minutes of material. Just a taste of what's to come.

(Stephen)Just come to a show, if you like our show, by the cd, then take it home, smoke a bowl and jam out.

Have you had any label interest?

(Brett)We've been sending a lot of our demos to different labels. Some good reviews, some not so good. We're just having fun playing music. We'll see what happens.

(Stephen)Uh, one guy from escape artists gave us some positive feedback, but basically said he'd need more than a demo to actually sign a band. We've probably sent out 30 demos to labels. Were probably just gonna record a full album eventually then send it to labels to see what they think. We'll get picked up one way or another.

How is the scene in Lafayette these days?

(Brett)Not bad, as far as up and coming bands go. As far as places to play, not so good. Bands like Object at the End of History, Ahab, Pigknuckle (Ryan's new band), and Moxie are really ripping out new and interesting stuff.

(Stephen)Actually a lot of cool bands are coming up (Ahab, Object at the End of History, Pigknuckle, few more just cant remember), but there is still only one place to really play and make money. So in that aspect the scene still sucks.

Any plans to tour?

(Brett)Hopefully. We are going to Arkansas at the end of the month. A couple of shows here and there. We did a short three day stint through Alabama, Georgia and Florida in July that really kicked ass! Nothing set in stone as of yet, but I'm sure we'll set something up come winter.

(Stephen)Eventually we'd like to make a trip up the east coast to Phila, but that is in the distant future, maybe after we get a full length recorded.

What have you been listening to lately?

(Brett)The Object at the End of History, The Mars Volta, Queens of the Stone Age, Converge, old Metallica, lots of shit.

(Stephen)Slayer, Zeni Geva, Don Cab, Interpol, The fucking champs, Dazzling Killmen, King Crimson, Meshuggah occasionally, Stinking Lizaveta, tons more.

Judas Priest or Iron Maiden?

(Brett)Are you kidding!?! Maiden all the way!!

(Stephen)If you have to ask you'll never know.....Maiden of course.

Any final comments, suggestions, recipes, remedies, thank yous, fuck yous, etc.?

(Brett)Thanks to you, Bobby, for all the shows you book for us and for Paranoize, thanks to all of the NOLA bands over the years that have inspired us and been true friends (Spickle, Suplecs, Hawg Jaw, Hostile Apostle, Clearlight, Eyehategod, and all the rest that I just can't think of right now) and finally to the New Orleans Saints; it's just not a Sunday without you guys!!

(Stephen)Thanks to everyone that has come to our shows to scope us out or has helped us out in one way or another....no fuck you's as of yet.

Goatsblood

When I saw you on tour last October, the music was so slow, overly downtuned, and dissonant that the music was almost difficult to follow. It became an abstract, ugly sound, reduced to an ambient vibe. Is this what you're going for? ...And do you feel "ambience" has a place in extreme music?

Some of us are into ambient and noise music, I think we're just trying to be heavy and good. Ambience definitely has a place in extreme music, just look at Darkthrone, Godflesh or the Swans.

I also noticed that you (Blair) face the rest of the band, rather than the audience during most of your set. Is there a particular reason for this, or just personal preference? It's easier to stay in time with the music if I try and watch or maintain eye contact with the band, especially Matt our drummer. Every show is different however, I don't plan on performing in any fashion.

Are you likely to gain new fans in the live arena? Or more likely to alienate the audience? Or do you even care?

Generally we seem to impress more folks than we alienate, surprisingly so!

Do drugs play a role in the Goatsblood sound? Slow bands that smoke weed seems like this big stereotype. We smoke lots of pot, I think it plays a big role in our sound. That's one of the reasons why touring the states was so stressful, lack of respectable smoke.

What is the current status of the upcoming U.S. tour with Today Is The Day and Circle of Dead Children? It was supposed to be this summer, but I understand it's been rescheduled for early next year.
It has been pushed back to spring 2004, it may in Europe now.

How is the Vancouver scene? Are there kindred spirits or are you black sheep? And are you still putting together that fest?

We're definitely black sheep to some folks, but we have fans and seems to have more folks getting into us over time. Everyone from black metallers, thrashcore kids to girls that look like librarians. I am dumbfounded with some of the folks that are into us. I set up shows on a regular basis, like the Exhumed gig I did in August. Fests are too much work and inconvenient for touring bands.

I'm sure you've seen a lot of the US on tour. What are some of the cultural(or other) differences you've noticed between the U.S. and Canada?

People are the same everywhere. People.

What can we expect from your next album, Drull? Also, what's the story with this rumored live CD?

I'm sure you've heard it already. When we find someone to release it, the live album will be released. Some of the live tracks are far better than the studio versions, they're mostly from our US tour 2002 right after recording Drull.

I've read that you finally got a new label to release Drull. What happened with your deal with Rage of Achilles?

I fucked around too much getting the recording to Rage of Achilles and they had to push the release date back to 2004 & we ended up working with Willowtip for a 2003 release. Duncan from Rage of Achilles is super cool, but he wanted to take the label in a more traditional metal direction so we fit in better with the Willowtip roster anyways.

What side projects are there that may be of interest?

Coffin Walls, Musikill, Kurt's country basement recording, Mike plays for Ten miles wide and Low Note and 200 other projects as well.

Mike's art is incredible. Has he done visual work outside of the band?

Dark Horse comics wants him to work for him, he also does the Zuckuss album covers.

This is the part where you tell a zany band-related story: No time, I have to eat breakfast and this interview is hella late.

Any last comments or things you'd like to plug?
No time

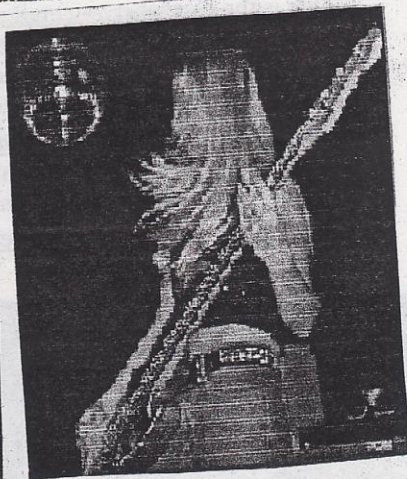
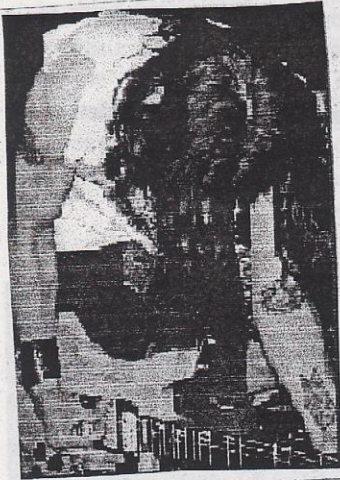
Well, thank you for the interview!
Thank you.



the SCRiP+S

Chad and Steph moved to N.O. how long ago and where from? What was the scene like and were you in other bands there?

Chad: Me and Steph have been in NOLA for about 3+ years now. Well we're from Mobile AL and at the time the seen there sucked a fat baby's dick. That's pretty much the reason we moved here. As for the present Mobile "scene", I hear it's movin' on up, maybe even to being a punk rock mecca. There seems to be a lot of kidz involved with the scene there since the MTV pube-rock craze. I was in the Minions for about 2yrs-----until I just got fed up with beatin that dead fuckin horse . The SCRiP+S do a Minions classic that i just can't seem to part with (Dixie Killers). Adam (the drummer for SCRiP+S) is also from Mobile. Me and Adam were in our first band together (Cloning Mary) that was back in high school. When I was fuckin' around trying to put the SCRiP+S together, I talked to a friend from my home town who told me that Adam (drummer) was living here in NOLA. So I just looked him up in phone book and presto we got a drummer.



Is Scripts a full time band and your main priority? How far would you like to take it?

Chad: Full time like forty hours a week biotch. As far as possible.

Of course the typical I-view question... what are your influences and what do you listen to?

Chad: There is no way i can list all of our influences but at our first show some old dude said we reminded him a lot of Blue Oyster Cult. I myself don't really hear it, but I am a big fan so whatever.

Was/is there an ongoing decision to write 70's style punk ?, I know you have done a Johnny Thunders cover, any other covers you plan to do?

Chad: We just go with what works for us depending on our mood or drug: whether its dirgy blues, sloppy metal, or jacked up punk-----it's all about the energy and the volume of the riff. We have been messin' round with some AliceCooperGroup and Blue Cheer but they're not exactly ready for the stage.

Do you think the N.O. scene is worth a fuck? You guys have contributed a lot with the band and the store. Tell these fools reading this about the store.

Chad: Of course, most of the time I have to choose between multiple shows that I wanna catch. There seems to be so much going on right now. So many good bands in NOLA and they all seem to be doing their own thing.

We opened Rocks Off in December 2002 and have been working our asses off ever since. We try to service NOLA with what it needs in the way of Punk, Rock, and Metal and especially the local stuff: so if your band wants to bring in their stuff we'll shelve it and sell it for ya. There's probably an ad in this zine, so look us up and come by. Last summer we were having in-stores but it was just too damn hot. We'll pick up the shows again when it cools off. The last in-store was during the Thoth parade it was loads of fun. It was Mangina's live birth , Ritchie blew off work so's the Pallbearers could rock it, the King Louie graced our front steps w/ a double one-man band set. It was a MESS. We hope to do it every year.

Any label offers? I know you recorded a demo cd, what do you plan to release to the public?

We just recently started sending out our demo; mainly just to get our name out, you know p. r. bullshit. Anyone can pick up our demo at the show or at Rocks Off for a small fee. We are playing to record a full length by mid-July, and most likely self-release it.

SUPREME DISPASSION

Who's in the band? How long have you been together?

We are a wretched power trio. I, Gabriel Todd do the bulk of the blasphemy and play guitar. T. Ray mashes the bass notes and backs up what I say, which sometimes makes me laugh and mess up. PK Johnson plays the drums. He hits them hard. We have been doing this since May of 2000.

How would you describe your sound?

We play a lot of notes and very few chords so it is never too full. There are a lot of bass and drum sections with no guitar at all, and lots of guitar solos. We don't bend strings because that conveys too much emotion and we avoid that. All of the songs are about a minute long. Some people think we are a shitty punk band.

Your lyrics are extremely sacrilegious, yet fucking hilarious. Did you have a bad experience involving the church as a child?

Not that I can recall. I knew a lot of people involved in organized religion who were either mentally unstable, bipolar or ultra violent. "Pray That You Do Not Shit Blood" is a combination of a person I grew up around who was an ultra violent assembly of god extremist, and a person I went to school with who informed me that he had been shitting a lot of blood lately. I figured if the extremist shit blood, he would take his bible to the bathroom with him. If that didn't work maybe he would convert his bathroom into a prayer closet. I decided that I would inject some form of sacrilege into all of the songs no matter what they were about. Its a lot of fun.

Do you get much hate mail or get a negative reaction live because of your song titles/lyrics?

We have never received hate mail but we have had bad reactions at shows. The most intense reaction was when I had a bottle thrown at me and was told to shut the fuck up. I later found out that the guy's girlfriend had an abortion and he was bummed out when we played "Celebration of the Miscarriage." People talk shit about us but people talk shit about every band. The biggest problem is getting booked. It seems like everyone that puts on shows is a fucking wimp.

What's the story behind the lamp that you have onstage?

We don't like stage lights in our face. They're hot. The lamp is mysterious and intriguing. It also makes us feel more at home on stage with it's warm glow.



You recently recorded a new demo. Care to give it a plug?

Ah yes, "Black Pudding For Priest." It was recorded in the prac room just like our previous recordings. We don't do studio time. It has 5 new tunes on it. Plague of Frogs in Heaven, My Heart is Eaten of Worms, Buoyancy of a Demigod, The Goat Who Opposes Moses and Blood Sausage For Supper. I am sure a few of these tunes will be classics.

How is the scene in Mobile? What are some bands/zines/venues worth mentioning?

The scene here is weak. There are no real solid venues. We have one zine done by Cheetah Shine Dwayne. It's called Ear Damage. There are some hot bands here though: Fry Cook, Criminal Class USA, Thee Hibachi Stranglers, Conecuh Workshop, Blind Herschel Jenkins, The Thousandth Man.

What do you think of New Orleans? Any plans to come back soon?

We have played New Orleans a number of times. I wouldn't want to live there. T. Ray adores it though. He's down with the whores and nightlife. We want to come back soon. It really isn't too far from Mobile.

Judas Priest or Iron Maiden?

Maiden. One must respect Steve Harris's galloping bass and the triumphant harmonies laid out by the guitars.

Any final comments, suggestions, recipes, remedies, thank yous, fuck yous, etc.?

Abandon your one true god and come have fun at our next show.

Random thoughts on sexuality and commercialism

As a young boy, I was always sexually enticed by Barbie dolls, but was profoundly confused when I would disrobe the plastic doll and discover nothing but a smooth flat surface rather than some sort of nook or cranny enshrouded in hair... or something. I was sure *something* was there, but what? I had seen a vagina before, I'm positive. It wasn't the first thing I saw, but it was one of. Barbie and Ken are a bad way to start a kid off 'cause they're too damn good looking. I got off on Barbie as a child, as a decent amount of kids with sisters did, I'm sure. Barbie didn't have a detrimental effect on my sister, though - she never became anorexic or bulimic and never adhered to some bloated image of "the ideal woman." Barbie fucked me over though, I'm pretty sure. I'm almost positive it's the reason I'm attracted to long-legged, big-jugged blonde women first and foremost, so I think the real feminist argument against Barbie should be that it turns young boys into creepy perverts (temporarily) and sets them up with unattainable desires and a long list of disappointments for the years to come. That's the real blow to women's rights, if there is one. I condone cabbage patch kids though, mainly 'cause they were fuckin' ugly. I mean, they were just hideous. They haunted my dreams on a nightly basis, and consequently forced me to appreciate the wonders of actual human beings... or they *would* have, if Barbie wasn't subliminally whispering sweet nothings into my ear from her palatial Hollywood dream-house, just begging me to come over and inspect the situation with her sexual charms. And then I would disrobe Barbie and end up very, very confused. They should have added a vagina - why didn't they? Why not? Why would they try and manifest the perfect woman in doll form, and then leave out the essence of any true female? No one gave a rat's ass about the cabbage patch kids, so they didn't have a problem, really.

Is it just me or are people's sexual perceptions in this country extremely fucked up? America really isn't a country to frown upon sex, because sex sells, but as soon as it exhibits any beauty or human quality, people get offended. No one gives a shit about the Budweiser girls, for example, because they frolic around like robots set to "cute," but a month ago my high school refused to show a video on Chinese Buddhist artwork because it featured footage of finely carved and sculpted statues that depict an orgy... with *non-beautiful people!!!* This country's culture has this spectacular way of trivializing the concept of sex until it does nothing more than provoke a self-deprecating titter from the "enlightened." If you want a perfect example to this country's view on human sexuality,

watch a Cinemax softcore porn film and see the high amount of self-admitted corniness and idiocy that flies around by means of bad puns, pathetic jokes, purposefully bad production, etc. There's so much fluff when anything sexual is shown on a mainstream platform, and when it is, it's usually delivered in some sort of visual bombardment with flashy lights, over-the-top gimmicks, fruity colors, and corporate mascots. That's why this is the only country that actually has a fucking stuffed animal fetish. Yes, if you saw the mindblowing MTV special on "the furies," who masturbate onto stuffed toys, you saw the concoction of our capitalist nature and obsession with throwing sexual innuendo into all of it of the last century or so. When cute objects wield high sales, unimaginable wealth, and dominating power -- all of which constitute as the ideal thing to strive for -- it's only inevitable that people are going to start spilling semen on the source of it all. It's quite easy to homogenize cuteness and sex in a culture where both have been proven to make money. Perhaps that's the reason why right-wing pundits desperately want to keep sex out of a child's life by any means necessary... but I see otherwise.

If you give Barbie a cunt, and a definitive end to the angst-inducing madness, you're at least feeding no illusions to a youngster. If some little boy is curious enough to disrobe Barbie, Barbie will become a sex object regardless of how "her parts" are configured. But if she has a womb, at least she no longer becomes a child's plaything, and radically changes into a horse of a different color. Now instead of a kid with the potential to be a stuffed-toy-fucker, or just a mindless brainwashed consumerist pre-adolescent who would gladly whack off to Britney Spears in *Crossroads*, you've got a kid with the brutally honest truth: that sexuality is something far greater than a plastic apparition with suggestive themes and yet no depth or profundity. Instead, you have a realistic depiction of a human being with a sign of vulnerability and a symbol of great responsibility that demonstrates nothing but the facts of life, plain and simple.

...or you've got a little kid jamming the end of his pinky finger into a plastic vagina while giggling; I really don't know. That's why I'm giving my kids nothing but ugly toys. No beautiful people for this household... but then again, what the hell do I know? I got off on Barbie as a little boy.

--Izak McDuffie (izakmd@graffiti.net)

December 2, 2003: God Damn, I Hate Everyone.

God damn, I hate everyone. Everywhere I turn, there's someone new to piss me off.

"Ha ha! I'm wearing the shirt of something you like, just to make fun of it!"

Take off the old heavy metal T-shirt if you don't actually like the band, jerk. Oh, ha ha ha ha, it's ironic and hip, ha ha ha ha! Fuck you. I hate seeing someone with wearing an old Motorhead shit, or worse, wearing a shirt I would kill to have but could never actually find, with someone like Violence or Nuclear Assault on it, and when I compliment them on their shirt, they casually tell me that they've never even listened to that band before, *with a smile on their face*. I feel like buying a bunch of T-shirts with bands like The Strokes and Dashboard Confessional on them, and when you fuckers come up to me and compliment me on the shirt and tell me how much of a great band they are, I'm going to say, "Oh, I'm only wearing this, because it's ironic and funny! This bands sucks more cock than your mom! Ha ha ha!" And then, I'm going to punch them in the lungs and take their fucking air.

Shove your People's Revolution up your ass, BMW boy.

By the same token, then, there's you assholes with the foam-and-mesh "trucker" hats, work shirts from the local Goodwill store, and the can of Pabst Blue Ribbon in your hand, when you're clearly rather be drinking something like a Zima or some "hard lemonade" shit. Hell, I don't even drink, and even I think those are for pussies. But I digress. It seems that like 99% of the people I see doing shit like this are goddamn hippies who think they're doing something to "get in touch with the working man." Look, slappy. You're the farthest thing from the working man that there is, and wearing uncomfortable hats and drinking cheap beer won't make you know him any better. I got news for you, Sancho - The "working man" doesn't like you. He probably never will. He doesn't like punk-ass little kids whose parents are paying for everything, he thinks punk rock is for pussies, and believe it or not, but he probably would beat the shit out of you after he saw that "puppet show to show solidarity with the oppressed peoples of Outer Elbonia" you put on a few months ago. The guy down there on the loading docks and the guy leaning on the handle of his shovel in an orange vest are nothing like you, and they prefer it that way. He drinks the cheap beer because it's all he can afford, and he quit wearing that ugly-ass mesh hat when he saved up the 15 bucks for a nice cloth one, probably with the logo of some college sports team, and he'd be a lot more likely to punch you in the face or call you a "fucking pussy-assed faggot" than he would to smile, give you a hug, and agree that the occupation or Iraq needs to end and that Fidel Castro and Kim Jong Il are misunderstood visionaries. You're not the working man, and you'll never know the working man, until you're sitting in a warehouse, pushing around a pallet-jack and wondering how you're going to afford new shoes for the kid your wife had when she was 17. Especially if the method you use to try and get to feel closer to him is *to fucking make fun of him*. Screw you. I hate you.

Arrogance from the Bottom

The world is full of arrogant, holier-than-thou pricks, and it goes without saying that damn near all of them have no room to talk. First of all, something I have a lot of experience with lately, and it's Oklahoma State fans. Feel free to skip this part if your one of those "sports are stupid" types. Pussy. Anyway, it's this big college football rivalry, sort of. "Sort of" in that at this point, The University of Oklahoma doesn't even consider OSU to be in their league, much less an actual "Rival." Meanwhile, you can't get Oklahoma State fans to shut up about how much better their team has always been, even saying that this year's 59-10 loss (while OU was ranked #1 in the nation, mind you) was a fluke. I shit you not, I actually saw a guy say that. If you listen to damn near any OSU fan, you'd

think they were this dominant team that's owned OU the whole time. Well, think of this. OU considers Texas to be its biggest rival, and over the last ninety years or so, Texas *leads* the series by seventeen games. Over the same period, Oklahoma State has *won sixteen* games in their series with OU. So to every cocky OSU fan, shut the fuck up. Now, on to relevant topics...

I think the biggest form of arrogance from the bottom has to be the arrogance of damn near every country on Earth in regards to the United States. And of course, there's one in particular, that should be all-too apparent... I think I already kinda-sorta covered this *somewhere* before. Just to sum up here: If your country's main source of protection from outside threats is an American military base, if your country's unemployment rate is over ten percent during an economic boom, if your country has thousands of people dying in their homes because they were too poor for air conditioning and their kids were too busy going on vacation, if your country's main reason for opposition to "American aggression" is your leaders' own shady deals with brutal dictators, if your country has created isolated ghettos where gang-rape is damn near a daily part of life for anyone remotely female-looking, and if your country had to come up with a new word to describe how bummed everyone is about the general shape of your country, SHUT THE FUCK UP. And if you're not going to shut up, at least stop saying that I'M the arrogant one, while you tell me how wrong I and my country are about everything, Frenchy.

And fuck that stupid penguin, too.

Linux users get on my nerves. How much, you might ask? Well, let's put it this way: I've heard from a few computer-savvy sources that Linux is a lot more reliable than Windows and doesn't crash anywhere near as much. Then again, all the non-geeks who have told me about it have told me that it's a for-nerds-only OS, that's about as user-friendly as a steering wheel made out of a donut, and the "ooh, it's open-source!" thing will never affect you or your computing experience in any way, whatsoever. But yeah, let's just go with the first opinion and say it's a ton better than Windows. With all that being said, I can confidently say that I will never even consider using Linux as an operating system on my computer. "Well why not? What if it is better than Windows?" *Because every Linux user I've ever heard about the system from is a fucking annoying elitist prick who needs to be punched.* There, I've said it. Look, if you want to recommend Linux to me, fine. Just say something like "hey, you know, Linux works better than Windows, you should try it," and then politely answer any questions I might have about it. Don't give me the usual shit like, "Oh, you use Windows? HA HA HA! End-user sheep! I hope you have fun sucking Bill Gates's sweaty corporate dick, sheep! Ha ha ha! Linux is OPEN SOURCE, and that means I'll get more women than you ever will, Mr. Blue Screen of Death! HA HA HA!" At least Mac users are somewhat justified in the arrogance toward Windows folks. I mean, they don't really have a choice with their crappy, commie-ass machines. I can feel where the Mac user is coming from, because after all, I'm the one always trying to convince people that my busted-ass Datsun is a fine specimen of asphalt-burning sex-machinery. Much like the Mac user, if I had the ability to get a nice new Nissan Sentra, I'd get one, just like the Mac user would probably use Windows if he had the choice. *And neither of us would ever - EVER - let anyone know this.* But back on the subject at hand, Linux users have no freaking excuse. At this point, I'm convinced that nerdy Linux elitists have been planted by Microsoft to make sure the world hates Linux and will gladly use Windows. And his plan has worked splendidly. Gates, you magnificent bastard. There. I feel much better now.

Lucas Beren Brocato (la-parka@websurfnicaragua.com)

REVIEWS

Adolf Satan
demo 2003

This is Josh from Anal Cunt and Larry Lifeless from Upsidedown Cross (and a couple of other guys) playing raw, stripped down sludge in the vein of early Eyehategod. The vocals are nasally at times, switching from a scream to a moan to a whine, but there is no set standard for sludge vocals. Overall this is repetitious, it's obnoxious, and I fuckin' love it!

Angelrust
demo2003

Metal. No pretensions sub-genre (thrash, death, black, etc.) bullshit, just METAL! Sure there are elements of all of the above mentioned styles blended it, but in a nutshell, this is a straight-forward metal band with sometimes brutal, other times melodic riffs and vocals that range from clean melodies (which works wonders in this new material) to harsh screeches to guttural growls. I've heard 2 of their previous demos and I must say that this is, without a doubt, their best material yet. The addition of a 2nd guitarist and the new, enthusiastic drummer add loads to their sound. Fans of At The Gates and Opeth take note.

614 Park St. Martins Ferry, OH 43935
www.angelrust.com

Cancer Patient
demo 2003

This band's sound is along the lines of Damad and Rwake with a hint of Neurosis with two vocalists (one with a low grunt/yell, the other a high screech/scream). This is not pretty. Dark and doom-y metal with hardcore/crust overtones.

2423 Annunciation New Orleans, LA 70130

Collapsar
demo 2003

Ex members of Icepick Revival doing the instrumental thing. They sound like, well, Icepick Revival without vocals or bass. Tight, intricate music with chaotic riffs mixed with mellow ambient sections. The tracks are a bit lengthy (3 songs/ 30 minutes) but don't get repetitious.

sensoryoverloadbj@yahoo.com

Die Rotzz
Vol 1

This upbeat, energetic punk trio features two former Pallbearers. Nothing really out of the ordinary here... but this is very well done punk rock, with an emphasis on the rock. Tasteful guitar solos, and a beat that'll get your foot tapping and head bobbing along without you realizing it.

<http://dierotzz.tripod.com>

Fistula
Idiopathic

Sludge. I loved this band's last album, "Hymns of Slumber", but this one just fuckin' shits all over it! Knuckle-draggin', rock throwin' sludge with some rockin' moments here and there, but it always returns to a slow, dragging, rumbling down-tuned crawl. One of the best albums of 2003, hands down! Fans of High On Fire, Cavity, and of course Eyehategod will dig this.

www.shiftyrecords.com

Guyana Punch Line
Direkt Action

Fast, in-your-face thrashy hardcore from South Carolina. I've been a fan of this band since "Maximum Smashism", and I've yet to be disappointed.

www.prankrecords.com

Hammurd Shit
demo tape.

Lately, it takes a LOT for a punk band to grab my attention. This band has done just that. Crusty, and at some points, thrashy punk with female vocals. At times this reminds me of Discharge with Antischism's vocalist. Great stuff and I can't wait to hear more from them, as this only has 4 songs on it and isn't very long.

hammurdshit@hotmail.com

Rammer
s/t

This has an 80's thrash metal vibe to it. Kind of like crossing Destruction with Boulder. Mid-paced, chunky riffs, flashy guitar work and harsh vocals. I hated this the first time I listened to it, but after a couple of listens, I was hooked.

www.shiftyrecords.com

Unpersons
III

Dark, noisy hardcore with spastic jazzy outbursts. This is fucking excellent. One of those albums has to be heard in its entirety to be fully appreciated. Imagine combining Bloodlet and Jesus Lizard. Amazing!

www.atalossrecordings.com

Watch Them Die
s/t

Brutal, violent, relentless metal brought to you by the same folks that brought you Grimple, Word Salad, Schlong and Ojorojo. This sounds like none of those bands. This is a blissfully perfect mix of bay area thrash metal and modern metalcore. There isn't one void moment here. Thrash till death motherfuckers!

www.centurymedia.com www.watchthemdie.com

REVIEWS

Abdullah

Graveyard Poetry

I Used To Fuck People Like You In Prison Records

O.k., this fuckin sucks horribly. I gave up on stoner rock a long time ago (if that's what people are labeling this retro garbage still.) It figures, this label with the stupid name is a division of Century Media Records out of Germany and of course as usual, they are cashing in on a trend way after the fact. They did the same thing with the Century Black imprint. I guess this is their idea of a "sick" label name and pseudo-70's hard rock cliched shit cos they think this is where it's at now. I'll be honest, I don't know where the fuck "it's" at, but it sure ain't in this rehashed piss-water. Salvage maybe two or three riffs, but kill the singer. (by Michael D. Williams)

Armour Of God

3rd Stone

Threefold Records

This is Johnny Morrow's post-Iron Monkey band featuring Sean "6 string" McDuggan and Marvin "Taffytwat" from the VAruckers and this bitch blasts holes in buildings with the power of an L.A. bound fueled airplane. Johnny did do another band after Iron Monkey called Murder One who equally disrupt the foundation in a different style, but something about Armour of God just messes the listener up, donsidering that Johnny died with that power untapped. Complete unbreached Britished hardcore with a unashamed Infest worship in parts and breakdown Boston mosh destruction in others. Mr. Morrow's voice is both ragged and refined, the pride of Nottingham he was, too young to die. Armour of God also features Iron Monkey's Justin Greaves, who is by far one of the UK's most brilliant drummers. "Ripped in Half", the cd opener, might as well be a can opener on yer forehead. Morrows next project, My War, came together without him. That's a whole 'nother story altogether. Bottom like; 3rd stone is set on inter-planetary bombastation.(by Michael D. Williams)

Automatic Mind Command

demo

This is Durel Yates's (Suplecs) solo project, with Paul Webb (Spickle/Dulac Swade/Mangina) on bass, Pat (ex-Second Hand) on drums, and Mike Dares (Hawg Jaw) doing vocals on a few songs. For the most part, this sounds like Suplecs with Hawg Jaw's vocalist.... heavy "stoner" rock with hardcore vocals. Live, Paul plays 2nd guitar, Chad (The Scripts) plays bass, and Mike screams his ass off on all the tunes.(BB)
mindcommand@hotmail.com

Beaten Back to Pure

The Last Refuge of the Sons of Bitches

Whiskey drinkin' stuff breakin' heavy southern doom rawk! I've been listening to this a lot since I got this! Ben does more with his vocals this time around (the boy can sing!) and the music has more of a Southern rock feel. Fear not! They're still as heavy on this album as on Southern Apocalypse; just a bit more diverse. (BB)
Retribute Records, P.O. Box 76, New Ferry, SH63 0QT, England, UK www.retributerecords.com
www.beatenbacktopure.com

Bhopal Stiffs

(1985-1989)

Harmless Records

This is mind-numbing and boring for the most part. If I had NEVER heard early hardcore, this might make an impression in 2003 and I'm sure they have their fans that warrant putting all their previous releases out on CD, I just ain't one of 'em. It reminds me of being 14 and checking out bands at the Rose Tattoo or Jed's on Oak Street. Back then I would've had no choice but to dig this as there wasn't a hell of a lot that we let get by us. Throw in a live set from Chicago and some rarities and the Bhopal Stiffs freaks go nuts, all fifty of them.(by Michael D. Williams)

Blackwater

demo

2 tracks here. Combine Today is the Day and Isis, take away the "artsy" (I'm sure there is a better word I could have used...fuck it) element to both of the bands, and you have Blackwater. Good, heavy, evil shit!(BB)
blackwater93@hotmail.com

Bonaparte Lagarde & The Conquerors

demo

Raw upbeat punk with angry vocals. Of course listening to the demo, you don't get the full effect of the costumes and between-song banter that makes their live set so entertaining. Check them out next time they're at Dixie Taverne (they play there enough to be considered the house band) and bug them for a demo.(BB)

Champion

Count Our Numbers

Old school hardcore..gang choruses,...etc. Done well, but, done many many many times before. As with every other Bridge 9 release that I've heard, Where Fear And Weapons Meet comes to mind when I listen to them. Though, I'd rather listen to 10 bands that play this style of hardcore, than 1 bad "metalcore" band.(BB)
Bridge 9 P.O. Box 990052 Boston, MA 02199-0052
www.bridge9.com

REVIEWS

Crank Yankers

Volume 3

This is the 3rd collection of prank calls as seen/heard on the popular Comedy Central TV show. Funny stiff if your'e into Jerky boys style comedy. (BB)

Comedy Central 1775 Broadway New York, NY 10019

www.comedycentral.com

Cripple Bastards

Desperately Insensitive

Necropolis Records/Deathvomit Records

Anoter desperately insensitive prolific grind band, this time from good ol' Italy. They toured here last summer and came nowhere near here; what's new? They are my favorite band of this genre as they are really more hardcore in structure. Sure, there's blast beats galore all over your face like a jagged brick. One thing is, the vocals have variety, kinda like if old cripple bastard himself, Ben Falgoust sang in Italian using his patented vocal patterns to switch back and 'fro from grunts, Jap screams and 8's East Coast hardcorps actual pronunciation. These boys have out a million releases, and they have evolved from a full on noise act to more stench and death metal. This, their latest release, has an interesting story about the cover.. long story short, an Italian Cripple Bastards fanatic took his 70+ year old grandmother to an old house in his city and made a photo album of him torturing her! It's not known whether it's fake or real, but with the great graphic design.. the blood, chains, cigarette burns, etc.. the end result is morbid and absurd as it gets. The granni is 100%into it and told them she'd love to do a video if it ever happens! Crazy fuckin' Italians! Anyway, get this cd, as it's a flawless example of personal/political Euro-grind with staying power and slaying power...(by Michael D. Williams)

Darkest Hour

Hidden Hands of a Sadist Nation

Why this band gets lumped in the "metalcore" category is beyond me. Brutal, melodic thrash metal with harsh screamed vocals in the vein of At The Gates. There's nothing here that's much different than their last 2 albums, but that's not always a bad thing.(BB)

Victory Records 346 N.Justine Suite 504 Chicago, IL

60607 www.victoryrecords.com

Ditch

Puttin Stuff in My Barn

This is a bit on the Mr. Bungle side of things, which can either fly or die with me really quick. I originally threw this in the back of the review pile and left it for dead, but Ramon (rat in a bucket) praised this band so much that I

gave it another chance. With this type of music, I feel that 12 songs is a bit much for a demo. Their strongest material is in the middle of the cd, so at first listen, it just didn't grab me. Fans of Mr. Bungle (which I am not much of) will dig this. (BB)

www.go/to/ditch

Drop Dead/Totalitar

split

Fuck yeah! Drop Dead do 6 raging hardcore tunes in 5 minutes! Blasting music and intense screams.

Totalitar are more straight forward crusty punk. 3 songs in the vein of Discharge. Good shit. Song titles and lyrics are Swedish.(BB)

Prank Records P.O. Box 410892 San Francisco, CA

94141-0892 www.prankrecords.com

Dukes of Nothing

War and Wine

Eccentric Man Records

This CD was coughed up from a bronchitis throat UNK spit so deep, you'll swear you got emphysema. Cigarettes and sulfate (crystal meth to us Yanks) go real well with this eight song blaster monster. I fuckin' love this band. Take the rawness of early (Everything In the Red) GG Allin mixed with Motorhead's Rawk and Roll White Line Fever and you got a concoction here that's as poisonous as lye and as headbangin' as "Ace of Spades" period Lemm-ola. Songs such as the raging title track, "God vx. the Nuge", "31st Round" and "Don't stop for Red" never let up off the gas and double clutch them gears into a smokin' mess. One tune, "Miss Fortune" even goes into a slight riff rip from "Bite it You Scum" by you know who. Theyt who're crowned Dukes pull it off in a pulverizing as shit Gun RUn, not unlike early 80's L.A. Dogtown/Suicidal Stalwarts Beowulf, only somewhat rougher.Eychategod had the pleasure of hanging out and playing with these guys last year and hope to bring 'em over for a U.S. tour. By the way, you'd have no way of knowing, but these are members of Iron Monkey.

P.S. Extra points for the can of scrumpy Jack Cider in the El Duce Clones grubby paw in the insert.

(by Michael D. Williams)

Eight Bucks Experiment

Volume Junky

A nice mix of punk and hardcore here. Very energetic, rockin', and fun, but avoid getting poppy. (BB)

Blue Moon Recordings 2075 S. University Blvd #264

Denver, CO 80210 www.blumoonrecordings.com

REVIEWS

Estrogenocide
s/t

Holy shit this sucks. The bio described them as a cross between Depeche Mode and Napalm Death. I'd say they're a cross between a gallon of horse poo and a nude photo of Bea Arthur. Yeah.(BB)

M.II Records 36 Central Park Rd. Plainview, NY 11803

Eternal Elysium
Share

I used to fuck...

Same label, almost the same basic scheme, except this band is a tad more tolerable. I'm thinking they're more original, but still in the stoner way. Vocals are super-hard to take. The guitarist has a warped sense of flair with the Iommi-wish. Not too bad. (by Michael D. Williams)

Freya
As The Last Light Drains

I was never really into Earth Crisis, so when I heard that this band is 3/5ths of Earth Crisis, I was kind of apprehensive. But...I'm liking this! This picks up where the last Earth Crisis album left off, but with a lot more melodic vocal parts in the songs. Cross Haste and Snapcase and this is what the result would probably sound like. I like it. Your move. (BB)

Victory Records

GBH-HAHA (GoKart Records)

The Weren't-Wreckin' Temples (Data Records)

These two bands are connected in that jock-guitar, and Ross bassist for GBH join forces with Wakey and Pinch from another great early 80's crossover band, the English Dogs, in The Weren't and almost put both their original groups under the fuckin' table. Wreckin Temples refers to drinkin' booze in places like the chruch tavern, a local pub these Brits obviously frequent. Wakefield's vocals and lyrics are distinct and make this album a treat. No metal crossin' over anywhere on this, "Pig Dog Killer", "Punishment Beating", "Pink Lady" all put shithole lickers Sum 41, Blink 182 on the chopping block. These songs were written in 80-81(!) then released in '97 and re-released on CD recently. This GBH is not much to speak of, it's better than some of their mid-period pseudo-metal crap phase, but to be honest "City Baby Attacked by Rats" was where I stopped caring. After that it was downhill. I'll say at least this is catchier and has a few true old punk rock arse kickers done the UK way. (by Michael D. Williams)

Goatsmilk
Vs. Nature

This band just gets better and tighter every time I hear them. They've acquired a new vocalist and they're playing a fine mix of death metal and grindcore with nice odd time changes and vocals that range from harsh screams to low growls. Those of you who didn't stick around to see them when they played at Dixie Tavern with S.W.A.R.M. and Supreme Dispassion missed a damn good show (complete with an brawl between a band member's girlfriend and a bartender). Check this band out fuckers! (BB)

The Goddamned
Promo Sampler 2002 CDR
(self-released)

Hells yeah! Taking influences from some of the more obvious sources, The Goddamned bring forth three offerings of big and burly doom rock. Don't let the fact that this is a CDr and that the cover is photocopied fool you. For a demo, this has surprisingly clear and huge sounding production, particularly with that big-assed base tone. This reminds me of a wooly mammoths ballsack, both are huge, hairy, and swingin'. For some reason the vocalist makes me wonder what would Dio sound like if he had a more gruffier singing voice. I realize that probably makes no sense, but it's a compliment nonetheless. This gave me a very serious case of Rocker Overbite (biting your lower lip and flaring your nostrils while nodding along, for uninitiated). I realize "kick ass" is probably a very overused phrase to describe a band, but for The Goddamned, what other phrase could possibly be more appropriate?!
www.thegoddamned.com (by Alex Hudson)

Hoods
Pray For Death

Alright, combine Hatebreed with Sick of it All, and a bit of Integrity and you have Hoods. Nothing really new, but boy do they sound angry. (BB)

Victory Records

Ichabod
Let The Bad Times Roll

Very fucking impressive bluesy stoner rock (or whatever you want to fucking call it) with a bit of a southern swagger thrown in. Catchy riffs and vocals that bounce between crooning and screaming, depending on the mood of the song. Suples and Alabama Thunderpussy are good references. Dig 'em! (BB)
www.ichabodrocks.com

REVIEWS

Jesus Eater
Remember The Truth
Death Wish Inc.

I don't know a hell of a lot about this one. It's pretty frickin heavy as a matter of a fact, in a clutch kind of way I suppose. Clear, understandable vocals barked out by a dog; McGruff takin a bite out of Christ (probably) style. I'd listen to this again. Middle paced hardcore and too short (4 songs). (by Michael D. Williams)

Jones's Lounge
s/t

Heavy bluesy groove-laden southern rock! Melodic, throaty vocals and thick riffs. I guess I should also mention that this band features scene veterans Kyle Thomas (Exhorder/Floodgate), Kevin Thomas (Floodgate), Dax Thieler (Green Leaf Cult) and Tommy Buckley (Soilent Green), though the drums on this recording were provided by Jimmy Bower (Eyehategod/Down/etc.). I don't see why this band can't get huge with the right push. (BB)
www.mp3.com/jones_s_lounge

Kevorkian's Angels
The Sound of Modern Hate

This band plays a chaotic mix of punk, metal and grindcore. Screeched vocals and crazy fast music with the occasional slow break. Excellent! (BB)
www.kevorkiansangels.cjb.net

Knives Out
Heartburn CD
Deathwish Inc.

Knives Out bring home the bacon on this EP at 6 song in almost 10 minutes. Uptempo and occasionally jagged chording (augmented by occasional octave chording) is supported by solid drumming. This providing a foundation for the throaty screams of the vocalist as he expels a few frustrations, such as being behind broke, street brawls, the futility of the corporate lifestyle, the death of friends and a not-so-whiny song about hating yourself for not being able to get her back. Off the top of my head, Converge is the only band I can think of to make a reference to. The cover to this is beautiful, stark, shadowy and angular in black and a dark, grayish blue with a few details in embossed red foil. Inside features a messy collection of photographs with all the eyes scratched out of the faces. In spite of what I initially thought would be a bunch of modern hardcore clichés, I found Heartburn to be simple and quite effective. I wouldn't mind hearing more from them.

Deathwish, Inc 432 Morris Ave, Providence, RI 02906
www.deathwish.com (by Alex Hudson)

The Low Budgets
Go For Broke CDR
Akhenation Music / Schuykill Records

Encased in a CDR with a full color computer printout cover, The L.B.s play some pretty snazzy garage rock (and I don't mean like the current crop of popular bands being pegged under that genre like The Vines or The Hives either). I really dig this. They're a four piece playing guitar, bass, drums, but with some really bitchin' keyboards. The pace varies from some upbeat rockers to some slightly slower cruisers. This has just a touch of fun snottiness to it and is catchy as hell. The songs are kept short and sweet with 15 songs clocking in at little over half an hour. Production is lo-fi with some reverb and the tones are fuzzed out, perfect for this music as it helps capture the 1960s garage rock vibe. Think of classic songs like "Louie Louie" and "96 Tears" with a hint of a punk background and you'll have an inkling as to what these folks are doing. Damn, I'm really diggin' this. Schuykill Records PO box 42346 Philadelphia PA 19101 Akhenation Music 1025 Hamilton St, Philadelphia PA 19123 (by Alex Hudson)

Mala Suerte
Tales of Modern Alienation

Mala Suerte hail from Austin, TX and play a mix of 80's hardcore/thrash metal (D.R.I., Sacred Reich) with a bit of doom/sludge (Black Sabbath, Cavity) thrown in. The vocals are so fuckin' pissed! Can't say they have a fresh new sound, but they are damn good at what they're doing. They also do an awesome cover of Black Flag's "Nothing Left Inside" on here. (BB)
8304 Franwood Ln. Austin, TX 78757
backstabbath@yahoo.com

Minus
Halldor Laxness

O.K., I hadn't heard this band prior to this album, and I really like this! A good mix of hardcore and metal with rock n roll vocals! Amazing! I saw these guys with Darkest Hour soon after I got this in the mail, and their set was comprised of older material, which had more of a metalcore sound and the vocalist did a lot more screaming than singing. I like the direction their going in on this one. Rock n roll baby! (BB)
Victory Records www.victoryrecords.com

REVIEWS

None Dare Call It Treason

Preparing for the Quiet Wars

Fuck yeah! 4 songs of powerviolence/grindcore (and one noise track) from Miami, Florida. This is on a 3" cdr with a folded piece of paper for the cover, and it is honestly one of the best pieces of music reviewed in this issue! Violent, pissed hardcore! The 4th song on this, "All I Have Is My Shadow" starts out as a bluesy dirge, then becomes a lovely mess of putrid, vile grinding hardcore. Yep, I'm diggin' it... (BB)

13414 SW 111 Terrace Miami, FL 33186 www.feastofhateandfear.com/NDCIT.html

Outlaw Order

demo 2003

This band features 4/5 of the current members of Eyehategod, plus Marc Shultz (who played on Eyehategod's "In The Name Of Suffering and Take As Needed For Pain". So, the Eyehategod comparisons are inevitable. There is not as much of the southern rock influence in Outlaw Order, since Jimmy Bower isn't in the band, but the sludgy groove that Eyehategod has patented, plus Mike Williams's unmistakable vocal style is still there. So, in a nutshell, this is more amazing sludgecore from (most of) the same people that brought you Eyehategod.(BB)

ghawg@bellsouth.net or
southernihilismfront@hotmail.com

Pennsylvania Connection

demo 2002

This was sent to me by Ben from Beaten Back To Pure, and this just ROCKS! Powerful, dirty, stoner/doom rock with a punk edge from, of course, Pennsylvania. Riffs that stick in your head and the gruff, aggressive vocals flow right alongside them. I hope this band sticks around long enough to put out more music, because this demo shows that they have damn good chemistry.(BB)

www.landosmiles.com

The Promise

My True Love

Death Wish Inc.

2 songs of Syracuse, New (Yawn) York modern hardcore, and you know what that means. Lots of crunching (riffs) and preaching (jerks). These guys would most likely hate me no matter what, but I dig this alright. Nothing new, as much as they want you to believe it is. Straight (and I mean straight) forward upstate NY HC that amazingly enough has its roots in Agnostic Front, although via Earth Crisis. Death Wish Inc. loves putting out these short ass discs, huh?(by Michael D. Williams)

Reaching Forward

Burning The Lies CD

Bridge Nine Records

Hailing from Holland, reaching forward bring us a fresh batch of their style of hardcore. This stuff is pretty straight forward, no metal, mosh, or math, just short, loud and fast. We've got 14 songs in a little under 20 minutes. This style (straightedge) is not something I usually go for, but this particular disc is so well done and energetic, that I'm pretty sure I'll be giving it some spins in the future. Lyrics ain't too preachy, either. Not bad at all, I say. Now if you'll excuse me, I'm going to jump around my room. Bridge Nine Records PO box 990052 Boston MA 02199-0052 www.bridge9.com (by Alex Hudson)

Rot

OldDirty Grindcores

2=2=5/Rotthenness Records

There was grind to the left of me, grind to the right of me, I'm neck deep in fuckin' grindcore. This is a comp. of sorts, starting at demos from '91 up to unreleased studio sessions from 2001. This is pretty one dimensional but with intelligent, thought out lyrics (that you'll never figure out). This Brazilian band is super prolific, not as much as Belgium's best, Agathocles, but close. There are 5 tracks on this disc, everything you ever needed for that grindcore spacewalk party you been talking about Bobby, I'm still working on clowns. I just can't find any that play as fast as Rot. For those of you that keep track of these things, some of the other bands these splits come from ate Twisted Truth, Depression, Psycho, Mind Fart, 2 Minutes De Odio, Mesrine and the ever much played on VH1 Entrails Massacre! I give this one a 10 for raw production alone.(by Michael D. Williams)

The Scripts

Budget Rock demo

Fuck yeah! This is the baddest fuckin' band in New Orleans! Hands down! Southern punk ROCK with ex members of the Headwoundz and Sour Vein. Tight as fuck, catchy music (complete with wailing guitar solos) and abrasive vocals with a bit of a southern drawl. Good shit! (BB)

Scumdrunk

demo

This just floored me... Heavy, brutal hardcore with a good bit of sludge thrown in. Mean as fuck vocals and pummeling music. They have a new cd in the works as I type this. Hell yeah! (BB)

www.scumdrunk.com

REVIEWS

Seventh Gate

Cheap Sex and Painkillers

More "Satan rock" from this Washington, D.C. quartet. A fine mix of grind and death metal with a slight Acid Bath influence in the vocals on a song or two. Great follow up to "None So Bloody As The Kingdom Of Christ". www.satanrock.com (BB)

Skit System-Gra Varld/Svarta Tankar

Anti Cimex-Victims of a Bomb Raid

Distortion Records

Certainly right down my filthy piss smellin' alley; Swedish D-beat damage from the place Discharge should've relocated to and pretended the eighties never happened. Leather, bristles, studs, and 3 chords about war and nuclear destruction. You cannot go wrong with this stuff. It still holds here and now in 2003. I could listen to Dis-Core ripoff bands and these 2 releases hopefully do the same to you. Sniffing glue, drinking cider and banging your cranium into bar tables full of empties. Thomas from At The Gates (Sweden's death metal/hardcore polar vipers) was a member of SkitSystem for a few LPs and I think is doing a reunion LP. A tour would satisfy me to no end. The anti Cimex LP is a classic and is notorious amongst crusty punks the world over, this "Victims" redrop also includes "This Fuckin' System Is Like A Raped Ass"!(by Michael D. Williams)

Supreme Dispassion

Yes Lord We Will Shit With You and Painting The Scrotum With Lamb's Blood

I'm reviewing both of Supreme Dispassion's demos at the same time, because I got them both at once, and it's my 'zine and I can do whatever I want.

This Mobile, Alabama trio plays progressive, jazzy rock with hilarious lyrics revolving around the theme of sacrilege. Short songs with intricate guitar and bass about preachers watching porno, taking your bible to the toilet while praying that you don't shit blood and doves flying out of colostomy bags. Think Primus without that annoying bass player/vocalist guy. (BB)

www.supremedispassion.com

Sworn In

Thank You For the Lies

Reflections/Bridge Nine Records

Damn, cool looking CD, clear with a dead pretty girl on it (can't see shit when it's spinnin' in the box though!). I might not sell this one, Bob! For real, this is newer hardcore, but it's good and well done, some parts remind me of old (by old i mean "Pain of Mind") Neurosis, which is my favorite stuff by them, anyway, so sworn in gets a thumbs out (hitch hiking). I mean a thumbs up. Even if

they're probably straight edge and want to hardline mosh your face for smoking a cigarette on their turf. Also, all about girls, relationships with girls, girls, breaking up with girls, girls, being lied to by girls, more girls, and romantic betrayal by... GIRLS. I can relate to a hell of a lot of what this guy is screaming about, I know, that's sad, right? Just bust the windows out of her car, punch the mirror in the bathroom, kick a hole in the fuckin' stereo speakers... (by Michael D. Williams)

Szydlow Drone

demo

I really want to like this. This is Jeremy and Matt from Magog's new project. Musically, this is flawless. Dark, brooding rock with a bit of a doom edge. Jeremy's vocals are great until his pitch gets high; it just totally ruins the song for me no matter how I try to overlook it, like nails on a chalkboard. (BB)

www.geocities.com/szydlow_drone

Tent

Transform

Soothing, trippy ambient music with a bit of a psychedelic Bad Brains feel to it. Definitely something awesome to listen to when drifting off into a deep slumber, or if you need background music without distractions. (BB)

www.akhenation.com

Toxic Narcotic

We're All Doomed

Holy shit! This starts off totally fucking pissed and does not let up! Hardcore/punk with fucking vicious vocals and gang choruses. Fast and pissed along the lines of Sick of it All, but with blast beats. This is punk! (BB)

www.gokartrecords.com

Various Artists

The Mighty Desert Rock Avengers

2 discs of stoner/doom rock from around the world. Atomic Bitchwax, Zebulon, Abrullah, Spiritu, Solarized, Eternal Elysium, Sunride, and Santoro are just a few. Excellent disc!

I Used To Fuck People Like You In Prison Records

www.peoplelikeyou.de (BB)

Various Artists

We Don't Need Society (D.R.I. Tribute)

Decent tribute to a very influential band! Bands included are Mr. Bungle, Electric Frankenstein, Deceased, Total Fucking Destruction, Ratos De Porao, Capitalist Casualties, Mala Suerte, Bloodred Bacteria, 8 Bucks Experiment, and more! A must for D.R.I. fans!(BB)

Malt Soda Records www.maltsoda.com

REVIEWS

Darkest Hour/Curl Up And Die/Minus/The Survivors

June 5th, 2003

Cypress Hall, Metairie, LA

First up was The Survivors. I don't remember much from them, other than they played run-of-the-mill mediocre hardcore and had 2 vocalists. They were pretty boring and didn't really grab my attention. In the middle of their set I walked down to the store for a beer.

Minus, from Iceland, (who sound nothing like Bjork) was up next. All I had heard from them was an advance copy of their latest, "Haldor Laxness", which is a mix of rock and hardcore, but I didn't expect what I witnessed this night. After tipping his beer to the audience (which was not allowed to bring beer into the hall) and saying "cheers" and "we've always wanted to play in New Orleans because.. it's rock and roll baby!" they burst into some brutal, intense metallic hardcore. They played 2 songs from their then unreleased album, and the rest was chaotic metalcore. Definitely check them out next time they hit the U.S.!

During Curl Up And Die's set I was too busy deflecting kicks and punches 3 inches from my face by the ninjas in the pit to pay attention to them. What I did pick up was chaotic metal/hardcore in the vein of Dillinger Escape Plan. Lots of time changes and hollerin'. Darkest Hour were fucking brutal! Tight and technical metal along the lines of At The Gates with vocals reminiscent of Mille of Kreator in the 80's. Amazing guitar work and Ryan (who also beats the pots for Suppression) doesn't stop! Be sure to check out Darkest Hour next time they come through.

Earbleed Fest 2003

July 24, 25, 26, 27

Dixie Tavern

Night 1

Fight The Goober.

Fight The Goober is more an experience than a band. They mix improvisational grindcore and boxing. The line up features former Soilent Green guitarist Donovan Punch, former Soilent Green vocalist Glenn Rambo, some dude stomping on some board hooked up to an electronic noise maker thing and playing a harmonica. Tonights fights were between Severin "Bonaparte" Lagarde and Bobby Last from Face First, Jerry Paradis (ex-Macgillicuddys) and Sambeaux (Mangina) and a

couple of other random people from the audience.

Night 2

Outlaw Order, -16-, Daisy, Hope & Suicide, rat in a bucket.

I had been anxiously awaiting this night for months!

Fresh off their tour, rat in a bucket killed the small crowd of people that showed up early (9:30) with their chaotic grindcore brilliance! Florida's Hope & Suicide (featuring Bloodlet's vocalist) were a nice surprise. Heavy, metal tinged hardcore with Scott's schizophrenic vocals.

Daisy have quickly become one of my favorite local bands. They do short, fast, pissed hardcore tunes in the vein of early D.R.I. If you've been to Dixie Tavern on more than one occasion, you've more than likely seen these guys either at or behind the bar.

While ordering fries from the new kitchen (which has closed down already between the time I wrote this and printed it), I heard the opening bass line to a tune that is constantly blaring through my speakers... "Trigger Happy" by 16. I then grabbed my fries (which were sprinkled with Tony Cacheries and doused with ketchup) and whisked to the front of the stage where I was bludgeoned by 16's wall of sound. They may be down to a 3-piece now, but Phil does an excellent job handling the vocal duties as well as guitar.

Outlaw Order finished the night out with their sludgy doom goodness. 4 current and one ex member of Eyehategod make up the line-up, and the comparisons are inevitable, but it's good to hear the music that this combination of musicians creates still being made.

Night 3

Peelander Z, Die Rotzz, Bonaparte Lagarde & The Conquerors, Antarctica Vs. The World, The Needles

I don't remember if this was the exact order, but I'm going to go with this anyway.

The Needles, from North Carolina, played ass kickin' good ol' heavy southern rock and had were witty between songs. Before they played, "Who the fuck are The Needles?" was the main conversation around the room Afterwards the conversation turned to "Man, The Needles kick ass huh?"

Next up (I think) was Antarctica Vs. The World.

REVIEWS

I'd been at one of their shows before, but wasn't really into them. Probably because I was just waiting for Mastodon to come on and wasn't interested in hearing them. They now have members of The Picts in their line-up and sound a lot better than I remember. Punk along the lines of The Misfits. Not bad. I'll be seeing them again I'm sure.

Bonaparte Lagarde & The Conquerors play tongue-in-cheek anti p.c. punk and dress like historical conquerors of other lands. Bring your sense of humor.

Die Rotzz have 2 former Pallbearers in their ranks (Andy and Marvin on guitar /vocals and bass respectively) and play sloppy, obnoxious punk with hilarious between song banter. Peelander Z (from Japan) finished the night off with their fun punk and zany antics (human bowling, "Engrish" song titles, and audience participation) and were just fun.

Night 4

Soilent Green, Hawg Jaw, Cancer Patient. I was proud to present this final night of Earbleed Fest, and boy was it ever PACKED! Cancer Patient started off with their violent dual vocalled sludge/hardcore/metal hybrid. One of the better new bands to pop up out of nowhere and into the New Orleans scene. Hawg Jaw played next and are sounding tighter than ever since the addition of Paul Webb (Spickle/Mangina/Dulac Swade/ex-Clearlight) on bass. New Orleans sludgecore at it's finest. Next up was Soilent Green, with a new lineup: Tony White (ex-Paralysis) on guitar and Scott Crochet (Hostile Apostle) on bass, and new songs in tow. They fucking destroyed! I'm anxious to hear their next album!

Type O Negative/Lacuna Coil

September 7, 2003

Clicks, Baton Rouge

I arrived at the show a little into Lacuna Coil's set. They were a boisterous bunch, full of energy and very fond of reminding everyone where they were ("All Right Baton Rouge" x 10). The place was packed and really into them. Eventually I wound my way through the mass of bodies and found myself a relatively comfortable spot over in the corner by the dressing room area. It turned out to be a good spot for picture taking, meeting a few other people who were more interested in the bands playing that night than being "there" or throwing themselves at

sweaty rock stars(?). I actually enjoyed Lacuna Coil, aside from some of the stereotypical stage antics. The music was much better than I had expected (I admit I hadn't heard them before the show, but I had heard mostly good things). Perhaps if Century Media had sent us a copy of the CD for review I might have been better informed. *ahem*

Type O Negative took the stage after an incredibly long intermission. If it had been any other band my impatient temperament might have kicked in and I would have gone back to the party I was skipping to be there. It wasn't any other band, though, so I stuck it out. Type O shows are too few and far between here in the Dirty South and I wasn't going to miss my first chance in a couple of years to see them. They played a variety of songs from the albums, staying pretty true to their (from what I've seen and heard) usual format of not playing a lot from the new album, which was actually fine with me. The mood I was in was much more suited to the mid '90's albums which got a good bit of coverage during the night. There seemed to be an exception number of October Rust and Bloody Kisses songs, but they were certainly evened out by the attention paid to Slow, Deep and Hard and World Coming Down. Playing "Unsuccessfully Coping With the Natural Beauty of Infidelity" was a wicked move, because it got everyone pumped and moving again after the substantial lag between sets. What I've always enjoyed most about Type O Negative is a sense of intensity, an animalistic musical lust that seems to pervade their albums and performance. I'm not sure why, but I felt it was lacking this September evening. I don't think I will ever say I was disappointed by a Type O performance, but I've certainly been more impressed by them. Then again who doesn't enjoy a show where the last man on stage is left with nothing but his cowboy hat? (By, Liz)

Watch Them Die/Cancer Patient/Skinkrawl

November 23rd, 2003

Dixie Tavern

This was another Paranoize Production. Sunday night shows always make me nervous. I never know how the turnout will be, but there were at least 100 people in attendance here (which doesn't sound like much, but for Dixie Tavern on a Sunday Night.. this, my friend, is a

REVIEWS

success!)

Skinkrawl, who I hadn't seen with the new lineup yet, were brutal and stirred things up swinging their guitars around and Jay jumping off of the bar and crawling around the awning that covers the booths. Garbage cans were thrown, beer was flung, and frustration was vented.

Cancer Patient debuted their new guitarist (Grant is his name, I believe.. sorry if I got your name wrong dude) and were amazing as usual! Watch Them Die had excellent stage presence and were enthusiastic. Heavy as fuck metal with hardcore thrown in for good measure.

Black Lips vs. The Scripts vs. Carbonas vs. Die Rottz.

December 13th, 2003

Circle Bar

This wasn't an average show. There was an Atlanta vs. New Orleans "rock fight" theme. Each band would play 2 songs and talk shit about each other then start the line up again. Die Rottz started off with Marvin dressed as a masked wrestler, Andy in his Boxers and a leather jacket, and ___ in thermal underwear, a mask, and a cape.

Next up were The Carbonas, who fuckin' ROCKED! Energetic punk.

Chad from The Scripts played in boxer briefs and they just fuckin' rocked! They've worked out the kinks of going from 2 guitars to one and are rockin'!

Black Lips, from what I remember (by this time I'd finished off a half pint of whiskey and had several Pabst Blue Ribbons), had a darker tone to their rock. After all of the bands went through 2 "sets", they took an intermission and Mangina (who were not scheduled to play, but all of their members happened to be there) played an impromptu set, which brought about violence and destruction. This was the highlight of my night, and I decided that it couldn't get any better than this. I went home a happy fella.

Carrion/Unpersons/Hammurd Shit

December 11th, 2003

Banks St. Warehouse

This was the first show I'd attended at the Banks St. Warehouse. An old warehouse converted to a house/venue that has lax rules on drinking (you have to be 21 and not an asshole), an old Nintendo with tons of games, old couches chairs, and van seats, and a nice,

but crowded space for bands to perform.

I arrived after the first band (who's name escapes me.. sorry) performed, but next up was Hammurd Shit from Savannah, GA. They had a screaming female vocalist and played loud, crusty punk.

Unpersons were next. Their vocalist had a little mic duct taped over his mouth, but it kept falling off, so they played most of their set with him just screaming without a microphone.

LOUD AS FUCK noisy hardcore.

Carrion played progressive metallic hardcore type stuff with lots of time changes and pissed vocals.

Memory As Perfection/The Faeries/The Setup/Back When

December 31, 2003

Banks St. Warehouse

Back When (from Omaha Nebraska) started things off with a sound along the lines of Dillinger Escape Plan. Tight, technical metal/hardcore.

I missed all but one of The Setup's tunes.. a cover of Sepultura's "Refuse/Resist"

The Faeries spent more time joking with each other between songs than playing, but played their chaotic thrash/punk mixed with slower, moody material and have now added some Stupid Fucking White Man songs to their set. Memory As Perfection played emo-ish hardcore. I was diggin' their set, but it was getting close to midnight, and I wanted to be somewhere else at midnight.

Flowers In The Attic/Roma Delenda Est./Suburban Rats

January 4th, 2004

Banks St. Warehouse.

There were only like 12 people here tonight. This was the night of the Sugar Bowl.

Suburban Rats were young played fast, pissed punk. They were damn good, and nice surprise! Roma Delenda Est. are one of the tightest bands I've ever seen! The vocalist was all over the place and their music had lots of time changes. One of the best drummers I've ever seen as well! Flowers In The Attic played fast thrashy hardcore with a female vocalist that had a pissed scream. Why were there only 12 people here?

I made it home in time to see the end of the Sugar Bowl and LSU's triumphant victory.

ROCKS OFF RPM



CDs/LPs
CLOTHES
PIPES

PUNK
ROCK n
ROLL
METAL
LOCAL

NEW ORLEANS

4739 MAGAZINE ST. 895-9513